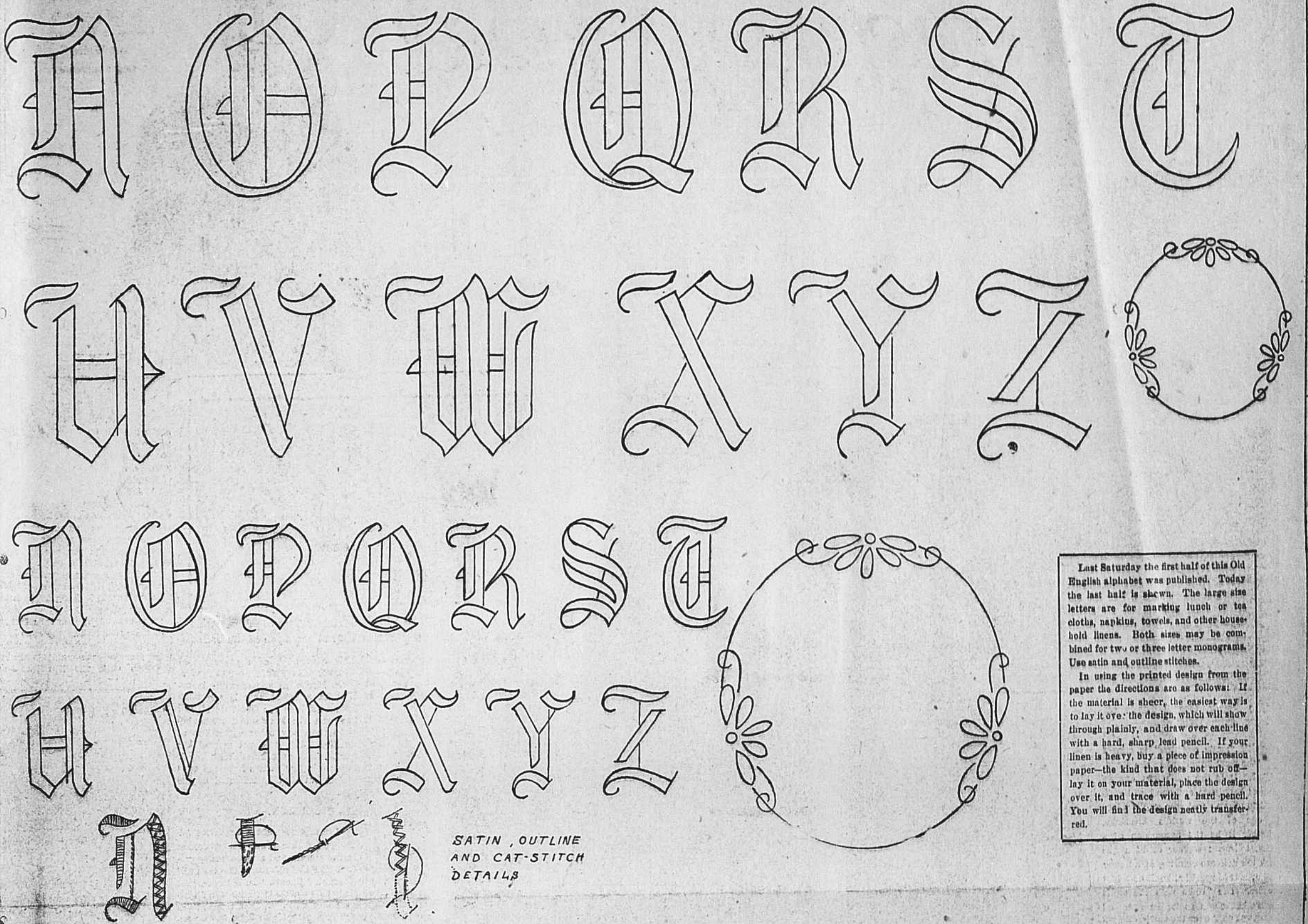


LAST HALF OF OLD ENGLISH ALPHABET.



Last Saturday the first half of this Old English alphabet was published. Today the last half is shown. The large size letters are for marking lunch or tea cloths, napkins, towels, and other household linens. Both sizes may be combined for two- or three letter monograms. Use satin and outline stitches.

In using the printed design from the paper the directions are as follows: If the material is sheer, the easiest way is to lay it over the design, which will show through plainly, and draw over each line with a hard, sharp, lead pencil. If your linen is heavy, buy a piece of impression paper—the kind that does not rub off—lay it on your material, place the design over it, and trace with a hard pencil. You will find the design neatly transferred.

SATIN, OUTLINE
AND CAT-STITCH
DETAILS

The Home Harmonious.

Most Popular of All Wall Finishes.

By Anita de Campi.

"PANELED walls" sounds formal and imposingly expensive until one realizes that the expression in many cases is only a term to indicate a paneled effect obtained by means of tacking narrow wooden molding to the bare walls and painting over the whole. The moldings are merely arranged in the outline of panels. The simulation is most attractive and by no means costly. It is the most popular of all wall finishes and particularly suitable where enameled furniture is used or where the woodwork is enameled. It looks elaborate, but it really is simple.

The accompanying illustration gives a definite idea of the manner in which the panels are outlined with molding strips. In the room pictured the walls are a delicate greenish gray, the panels being painted a lighter gray, than the spaces outside of them. The furniture is one of the new model sets of ebonyized wood, showing a gray strip decorated with light mauve flowers. The chintz in the room has a light greenish gray ground, with stripes of black broken by a floral design in dull green and mulberry. The carpet is deep mulberry color, with an invisible pattern in a still deeper shade. The little candle shades on the side wall are a light lemon color.

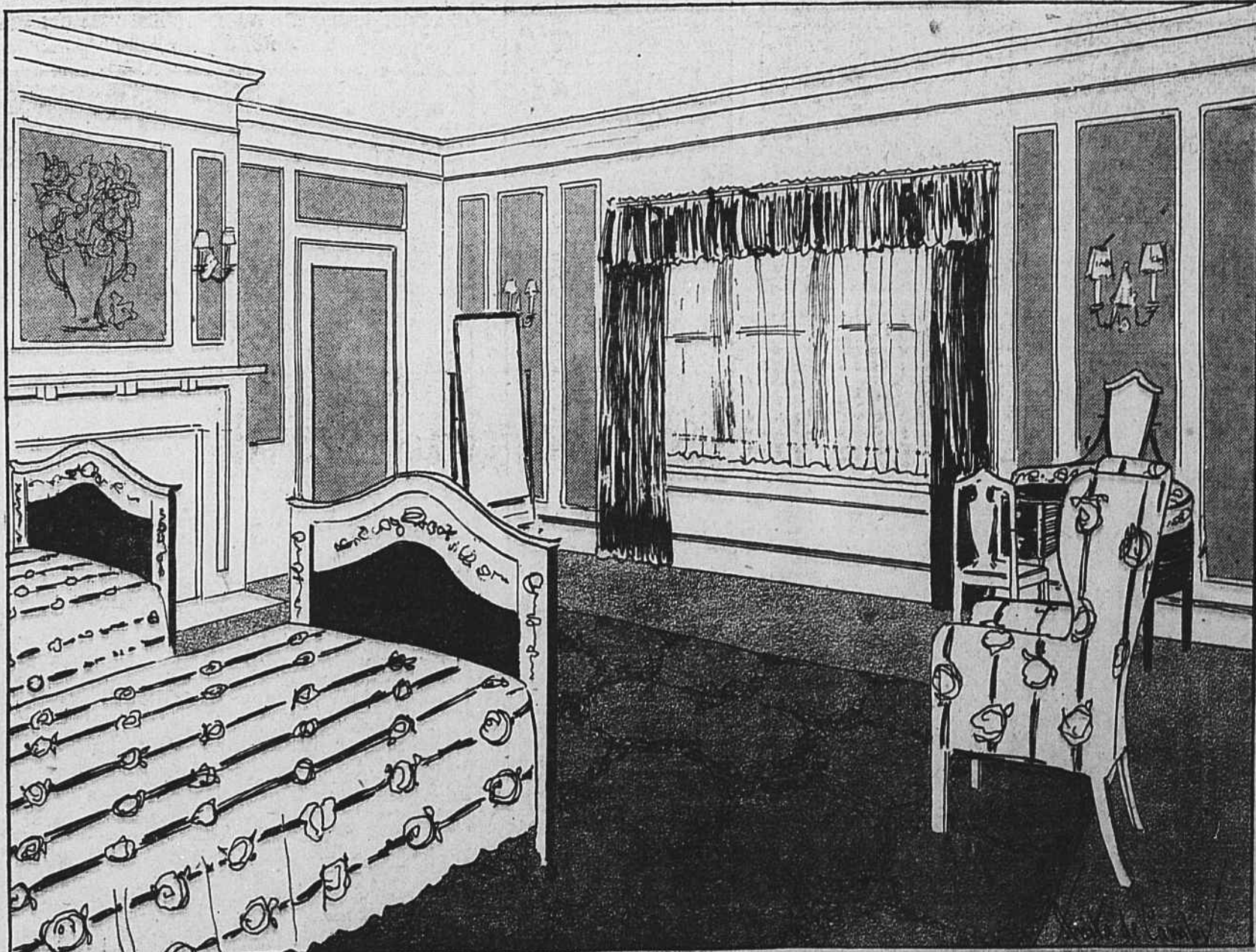
At the windows are three sets of curtains on three separate rods. Those close to the glass are of thin net, the valance and side draperies are chintz, and just beneath the chintz are a pair of draw curtains of light lemon colored silk. The latter are of the casement curtain variety, designed to be drawn close at night, to take the place of window shades. During the day they remain quite concealed by the chintz hangings.

A light gray paneled wall is sometimes combined successfully with hangings or black and gold, with several pieces in the room covered with the same black and gold stuff. Other pieces may be covered with striped velvet. A variety of color is afforded in a number of round little shirred silk cushions that are thrown on the grayish green velvet sofa and several more colored silk round cushions are stacked on top of each other on the floor. The base of the lamp on a side table is made of black and gold lacquer with an old gold shirred silk shade. Near one corner of the room, on a black lacquer stand, is a bird cage of fine split wicker. Joined under narrow bands of scarlet lacquer. The walls in this room are gray and the moldings are painted ivory.

Appropos of the soft round silk cushions, it is the fact to have an almost life sized china cat posed upon one of these cushions on the floor. The cats used for this purpose are of glossy white porcelain and are imported from Japan.

Odd and rather attractive was a little room I have lately seen. It was first papered with colonial paper, patterned quite close with little leaves and flowers. After the paper was hung a narrow molding was applied and the panel shaped spacing outlined by the moldings was calcimine, the calcimine being applied directly to the paper.

In this room the furniture frames were enameled in citron green, edged with narrow lines of pinkish mauve, and the calcimine panels were citron green with the



moldings painted pinkish mauve. The floor covering was a taupe, tinged with mauve. Every color seen in the flowers of the side wall was repeated in one of the silk cushions that were piled on the sofa. One black silk pillow was thrown in among the light, bright colored ones.

On the little table which seemed to be arranged to write on, with its oblong mauve blotter, was a small little glass filled with tiny jade globules, smaller than marbles, and into this glass was thrust a pen quill, the spotted feather end of which was nearly a yard long.

Woodwork and moldings, black on a white wall, are an affectation of the day. With this small brilliant spots of color

are now considered indispensable to save the room from a funeral aspect. One or two little vases of the intense gladiolus red that is to be found in the highly glazed Austrian ware prove a saving grace. Floors are carpeted with black or with black and gray. The room in which nothing but black and white is to be seen has lost its vogue. Gold and red are now almost invariably added.

Paneled walls, especially in pearl and white, accord well with modified designs of Adam furniture. There are, of course, of mahogany. A dining room of this description has the floor covered with a blue and yellow Chinese rug. The chair seats are covered with old blue velvet. On the table is Wedgwood bowl and at

the window are straight hanging inside draperies of old blue and white linen, printed in a cameo design of figures that suggest their having been copied from the figures on the Wedgwood centerpieces. The ceiling light is covered with an alabaster bowl. A rose colored silk lamp shade gives the requisite touch of modishness; this, together with a box of feras in the window, give life to what would otherwise be rather monotonously blue.

The moldings for this favorite style of wall finish described above cost about 3 cents a foot. Any decorator can apply and paint or calcimine them according to directions. It is a fashion highly to be commended because of its charming simplicity.

Answers to Inquiries.

MISS R. E. H.: I would advise the use of a pale orange colored chamber for the north room that you describe. Depend for your splash of color on the draperies. Let these be of chintz on the palest orange ground, almost a cream color, with the figures in green, a certain shade of reddish magenta, and brown, with the merest touch of real clear orange color somewhere in the design. Have a small bright orange bowl in the room, and let everything else be subdued in color. Let the floor covering

be dull olive, re-enameled the white woodwork, giving it just a suggestion of the body color of the room in mixing the fresh white with which you paint it.

MRS. E. R. E.: For simple and inexpensive unupholstered dining chairs I know of nothing better than chairs of a Windsor type. Old fashioned rush bottom chairs, too, are attractive. Yes, I think the cottage furniture twin beds are attractive, but of course the rest of the furniture in the room must correspond with them.

MRS. T. J.: A delicate gray would be correct as side walls for your colonial room. The woodwork could be enameled

lightest cream white. One large rug would be nice for the big living room. If you wish to use curtains over the leaded glass double window at the landing of the stairway, let them be casement curtains arranged with little cords and pulleys so that they may be drawn together at night and left open to show the landing in the daytime. Keep to the colonial furniture throughout.

MRS. C. L. H.: Yes, it would be quite right to have your material for the inside of the glass doors, cushions, and draperies all alike. With the rug you describe, blue would be the best color; with the oriental rug and other figured pieces that you describe it would be best for you to keep to solid colors for your draperies, rather than figured.

MISS E. S.: First of all I would suggest your disposing of the light blue picture frames. I cannot imagine anything more peculiar. It would be safe for you to choose a light shade of fawn color, and if your dining room opens into your library, paper them alike. With this you might use brown velvet portieres.

Some Good Uses for Old Linen.

EVERY housewife knows that house linen is a costly item, and yet when left to the tender mercies of the laundry there is every chance of its wanting frequent replenishing. Take a worn tablecloth, for instance. This will have become thin and perhaps worn into holes in parts, but otherwise the material may be in quite good condition. It would certainly be wasteful to throw it away.

In such a case cut away carefully all the unworn parts, and the bigger of these cut into suitable sizes for use as carrying slips and odd serviettes; just a narrow hem is required round each. Then from the smaller cuttings make various shaped dollies and small tray cloths; edge these with a good, strong, cheap lace to give them a finish.

When bed linen becomes old cut away the best parts and tear into strips. These will be found ever so handy for bandaging should a member of the household meet with an accident. Roll up in readiness and keep them where you can quickly place your hands upon them when occasion demands.

When pillow slips become too worn for further use join two together; this makes a good window valiant.

Fine huckaback toweling can be cut up and hemmed, and will be found useful for holding hot dishes and so forth. The coarser toweling makes good pillowcases for furniture.

You know how pale colored printed cotton bedspreads will fade after a time; well, never throw these away. Wash them in strong soda water, which generally removes the color, and then keep them for use as dust sheets.

It is surprising what a little thought and a little common sense combined will do toward keeping down the expenses of the house.